No. 32

A

CATALOGUE

OF THE VERY

CAPITAL AND PRECIOUS CABINET

OF

PICTURES,

CHIEFLY OF THE

Dutch, Flemish, and French Schools;

OF

RALPH FLETCHER, Esq.

OF GLOUCESTER;

WHICH

Will be Sold by Auction, by

MESSRS. CHRISTIE AND MANSON,

AT THEIR GREAT ROOM,

KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JUNE the 9th, 1838,

AT ONE O'CLOCK PRECISELY.

May be publicly viewed two days preceding, and Catalogues had at Messrs CHRISTIE & MANSON's Office, *King Street, St. James's Square.*

1838
June 9
LoAF

From the library of
Frank Simpson

L. 15101

Conditions of Sale.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lots so in dispute shall be immediately put up again and re-sold.

II. No Person to advance less than One Shilling; above Five Pounds, Two Shillings and Sixpence; and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down Five Shillings in the Pound, in part of Payment of the Purchase Money, if *required;* in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

IV. The Lots to be taken away, with all faults and errors of description, at the Buyers' expense and risk, within One Day from the Sale.

V. The Auction-Duty to be paid by the Purchaser.

VI. Upon failure of complying with the above Conditions the Money deposited in part of payment shall be forfeited; all Lots uncleared within the Time aforesaid shall be re-sold by public or private Sale, without any notice thereof being given to the Defaulter, and the Deficiency (if any) attending such re-sale, shall be made good by the Defaulters at this Sale.

CATALOGUE.

On SATURDAY, JUNE the 9th, 1838,

AT ONE O'CLOCK PRECISELY.

VAN OORT.

1 A PORTRAIT. 1 . 14

29½ inches by 24 wide.

SIR D. WILKIE.

2 Sketch for the MAID OF SARAGOSSA. 2 . 4

Canvas, 11 inches high, 9 wide.

NETSCHER.

3 A PORTRAIT OF HARVEY. 1 . 8

Canvas, 15½ inches high, 11½ wide.

J. BASSANO.

4 The WISE MEN'S OFFERING. A remarkably fine example of this master.

Canvas, 50½ inches high, 24 wide.

SPAGNOLETTO.

5 AN OLD MAN WARMING HIS HANDS. Painted with great force, and equal to Rembrandt.

Canvas, 49½ inches high, 38 wide. 3 . 7

VAN LAER.

6 EARLY MORNING—the CAMP SURPRISED. A battle in the distance; in the foreground marauders, waiting the decision of the contest, are stripping the dead, which are finely painted.

Canvas, 20 inches high, 27 wide.

VAN DYCK.

7 CUPID. Finely coloured.

Panel, 19¾ inches high, 26 wide.

TITIAN.

8 A fine old Venetian copy of the celebrated VENUS.

Canvas, 46 inches high, 66 wide.

R. WILSON.

9 VIEW on the RHONE near GENEVA; a beautiful aerial effect.

Canvas, 17 inches high, 21 wide.

HUGHTENBORG.

10 A BATTLE. In the middle distance the battle rages, but partially concealed under an atmosphere of smoke. In the foreground a spirited hand-to-hand contest is going on between two cavalry officers.

12 inches high, 13¾ wide.

HEND VAN VLIET.

11 The INTERIOR of the GREAT CHURCH at HAARLEM. It is built in a grand style; and this picture gives a beautiful representation of it. It is one of the best works of the master.

Canvas, 30½ inches high, 48 wide.

MYERS.

12 A BATTLE on a BRIDGE. The trumpeter sounding the charge, the attack, the melée, the crowd of combatants, in different and difficult attitudes, all well drawn and coloured, with a very brilliant sky, make this a very capital battle-picture.

Canvas, 48 inches high, 60 wide.

ESAIAS V. DE VELDE.

13 A sweet bit of Nature; very perfect and highly finished.

Panel, 6 inches high, 5½ wide.

RICHARD WILSON.

14 VIEW of ROME. The judge of Wilson will instantly perceive that this is a true and beautiful picture of the master, with the richly-coloured figures, perhaps, by another hand.

Canvas, 29 inches high, 38 wide.

M. A. BATTAGLIA.

15 A very capital and spirited representation of a CHARGE of CAVALRY: the combatants admirably grouped; the position of men and horses wonderfully varied.

Canvas, 24 inches high, 34 wide.

VAN DIEST.

16 HERCULES and the CENTAUR in a romantic landscape.

Canvas, 27 inches high, 36 wide.

BREUGHEL.

17 A MORNING MARINE VIEW. Boats approaching the shore, near which, on an elevated ground, is a pretty animated village.

Copper, 8 inches high, 5½ wide.

CARLO DOLCE.

18 THE ANNOUNCING ANGEL; tenderly and sweetly painted.

Canvas, 24 inches high, 20 wide.

GASPAR NETSCHER.

19 A Boy warming his hands over a chafing-dish of coals. A picture of very excellent quality.

Copper, 4¼ inches high, 3 wide.

MORLAND.

20 The well-known engraved picture called "The Young Porker;" painted in the zenith of the artist's powers.

Canvas, 24½ inches high, 29½ wide.

BERKHEYDE.

21 A Flemish Fair, full of figures; a brilliant picture.

Canvas, 17 inches high, 22 wide.

REMBRANDT.

22 A Man with a red velvet cap, probably (from the sword by his side) a military officer.

Canvas, 33 inches high, 26½ wide.

MORLAND.

23 Morland's Wife; a beautiful subject in his best time.

Canvas, 29¾ inches high, 24 wide.

P. P. RUBENS.

24 The Fall of Phaeton. In the centre of the composition is the empty car of Apollo, surrounded by figures emblematic of the hours, accompanied by cupids; these, with the fiery steeds of Apollo, are thrown into dire confusion by the misguided impetuosity of the presumptuous youth. "This masterly finished study," says Smith (*Catalogue Raisonnée*, p. 269,) "has evidently been done as a design for a ceiling." There is an etching by Pannels. Exhibited in the British Gallery, 1823, under the title of the "Chariot of Apollo," being No. 64, in the published catalogue of the pictures in the British Institution.

Panel, 38½ inches high, 29 wide.

ADAM ELSHEIMER.

25 CERES, in search of her daughter PROSERPINE, is satisfying her thirst, and laughed at for being a greedy goddess, by a little naked urchin; an old woman, whose head is very finely painted, is holding a candle, and looking with eager curiosity at the goddess. This fine and well-known picture of Elsheimer was the property of Sir J. Reynolds, who sold it to the Count de Calonne for a large sum.—*See* No. 26 *of Skinner and Dyke's Catalogue.*—Engraved by J. Rutgers and by H. Goudt.

Panel, 23 inches high, 18 wide.

ALBERT CUYP.

26 An undoubted, though an early picture, of this great and favourite master.

Panel 16½ inches high, 14¼ wide.

DE VLIEGER.

27 A fresh breeze, with a fleet of men-of-war getting under weigh; the Dutch Admiral's ship has a signal hoisted, and fishing-boats are preparing to depart. From the Fonthill Gallery, No. 311.

Panel, 27⅓ inches high, 36 wide.

JOHN WILSON.

28 SUNSET. There is a great breadth and beauty of effect in this example.

Canvas, 17½ inches high, 24½ wide.

ETTY.

29 LEDA; after the design of Michael Angelo. From Sir T. Lawrence's Collection.

Canvas, 22 inches high, 34 wide.

P. NAYSMITH.

30 LOCH LOMOND: of the highest quality of this now favourite master.

Canvas, 17½ inches high, 23½ wide.

P. NAYSMITH.

31 LOCH KATRINE; the companion, painted at the same time.

Canvas, 17½ inches high, 23½ wide.

VAN DYCK.

32 A PARTY, composed of five gentlemen and four ladies, on horseback, engaged in the amusement of hawking: one of the latter, riding a beautiful palfrey, is observing a hawk attack a heron on the foreground, near which are two of the attendants stooping to remove the hawk; on the right side is a gentleman on a prancing horse, with a lady mounted behind him. "This," says Smith, "is an admirable sketch, abounding in that tasteful freedom of the pencil, and spirited expression, which distinguish the master." — *See Smith's Catalogue Raisonnée*, No. 368, p. 104.

Panel, 13 inches high, 19½ wide.

ETTY.

33 DIANA SLEEPING. Painted in the best style of this favourite artist. From Sir Thomas Lawrence's collection.

Canvas, 26 inches high, 30 wide.

RUYSDAEL & OSTADE.

34 The Picturesque Look, a foliage almost starting into life with dewy freshness; the beauty of the varied colours, and the rural charm of the scene, must strike every connoisseur.

On the left is a cottage embosomed in a copse, with some figures at the door; hence, broken ground, painted with astonishing force, advances to the front, where there is a little rivulet, on the bank of which, by the road-side, is seated a traveller with his dog. This road, scarcely traceable from the luxuriance of the wild herbage, winds to the right under a wood of tall oaks, through which an evening sun is scattering its vivid rays, imparting to their autumnal foliage the utmost richness of colour. The effect is delightful, and unusually powerful and striking. From the collection of the Count Walmoden.

Panel, 25 inches high, 24 wide.

RICHARD WILSON.

35 MORNING. A watch-tower is on a mountain in the centre, overlooking a château beneath, and a wild mountainous country; clear, cool, and silvery in tone.

Panel, 6 inches high, 7 wide.

RICHARD WILSON.

36 EVENING; sunset. All glow and warmth: the last rays of the sun strike the walls of a ruined castle, beneath which flows a cool blue stream, which is finely opposed to the vivid splendour of the evening sky.

Panel, 6 inches high, 7 wide.

BACKHUYSEN.

37 A BRISK GALE, with the STORM passed by. A boat full of men is in the front; to the right a large ship, her masts and yards finely painted, bending to the wind; other vessels in the distance are on different tacks. All is bustle without confusion. The water is as clear as crystal, sparkling with brilliant light, skilfully united to a breadth of shadow, that gives great force to this fine composition.

Canvas, 17½ inches high, 24 wide.

PLATZER.

38 The BATTLE of the AMAZONS. Auxiliaries of Priam, these singular women are engaged in mortal strife with the troops of Achilles. On the right, an archer of the latter has just launched his arrow into the bosom of the female standard-bearer, who is falling, dying, from her horse, into the arms of an attendant. Achilles, further to the right of the archers, is advancing on horseback, armed *cap-a-pie*, with his eyes fixed on the doomed Queen Penthesilea, who, in the midst of the *melée*, is attempting to plunge her sword into a man already seized himself by the hair by another Amazon to prevent his hurling her, by the leg, over the ramparts into the moat beneath. In the moat two combatants are continuing the deadly struggle in the water; the Amazon, tiger-like, has seized the Greek's arm with her teeth, and is endeavouring to plunge her steel into his breast. This is a remarkably fine example of this rare master.

Copper, 15½ inches high, 23 wide.

SASSO FERRATO.

39 The VIRGIN and INFANT SAVIOUR. This is the well known cabinet picture from the collection of the Count Altamira, of Madrid. It yields to no example of the master for the deep and tender affection which beams from the lovely countenance of the Virgin, and far exceeds most examples of him for brilliancy of colour and the high finish of the execution.

Canvas, 19 inches high, 15 wide.

GASPAR POUSSIN.

40 VIEW of ROME through a Vista, at the close of day, from the banks of the Tiber—the Campagna stretching far away in the distance. A beautiful and highly-finished cabinet picture.

Canvas, 26½ inches high, 19 wide.

GASPAR POUSSIN.

41 MORNING—the companion. Tivoli, with the waterfall; painted with great freedom and vigour.

Canvas, 25¾ high, 19½ wide.

RICHARD WILSON.

42 A most brilliant and perfect sketch for the "Clitumnus." It is painted up with that vigour and decision which not unfrequently imparts a higher notion of genius than the finished work. The sun, in its decline, sheds its parting lustre sidelong on the temple, and on some blocks of granite on the foreground; the vivid splendour, sparingly bestowed, gives greater force to the broader masses of the shadows of evening.

Canvas, 27½ inches high, 16½ wide.

J. DUBBELS.

43 VIEW of a HARBOUR: a fresh breeze, with an approaching storm. On the right are wooden piers stretching along an indented sea-worn shore, darkened almost to blackness by a threatening sky; the awful gloom is heightened by the white sea-gull, which, wheeling high in air, is fearlessly breasting the angry heavens. Heavy masses of clouds roll forwards, the edges tipped with a bright sulphureous light, which illumines the surf on the beach in the front of the picture, and a pier, against which the salt wave is foaming with glassy brightness. A boat is being hauled ashore to avoid the impending storm; and a man-of-war is at anchor under bare poles. This picture ornamented for years the select cabinet of D. W. Acraman, Esq.

Canvas 19 inches high, 23½ wide.

ALBERT CUYP.

44 LANDSCAPE, with sportsmen going out. The cool refreshing tones of early morning, the grey sky, the first gleam

of sunlight on the mountain-top, the rooks winging their way to feed, across the pellucid stream, (as yet in deep shadow,) are given with such a powerful hand and understanding, that it is probable the picture was painted from nature. The figures are capital, and alive with the spirit-stirring feelings of the occasion.

Panel, 15 inches high, 21 wide.

W. VAN DE VELDE.

45 A STORM. In front, where a frigate is struggling, the wide deep is in shadow, beyond a broad gleam of light on the ocean, discovers two other frigates tossed on the briny wave; further still this breadth of light terminates in the horizon, where it is suddenly opposed to a scowling sky. Bold masses of lurid clouds roll over the turbulent waters, increasing the effect of the general composition.

Canvas, 17 inches high, 20½ wide.

VAN DER CAPELLA.

46 A CALM in a grey morning. With a touch less decided than Backhuysen, and less spirited than Van de Velde, this extraordinary painter sometimes exceeds both these eminent men in the power of depicting the ever-varying aerial phenomena of sea-views. From the eye to the horizon the sky is surcharged with humid masses of clouds, which hang lazily over the wide deep, as if loth to leave the calm bosom of their parent; silvery atmospheric lights penetrate and surround every object. Three Dutch boats are unloading their cargoes on a sandy beach in front of the picture. From this point, through the heavy and scarcely floating atmosphere may be seen, in the extreme distance, here and there a white sail, or the hulls of vessels steeped in the same silvery light, and which imparts more soft brilliance to the objects than if they had been bathed in sunshine. This is a very rare and extraordinary fine cabinet gem of the master, which for many years graced the collection of D. W. Acraman, Esq.

Canvas, 15 inches high, 20 wide.

ALBERT CUYP.

47 LANDSCAPE, with sunset. On the right is a rocky hill, whose verdant summit, assuming a smooth and curved outline, has a beautiful effect opposed to the clear blue sky. At the base of the mountain two cows are lying down ruminating, and the shepherd, leaning pensively on his crook, is gazing at the distant scene, the parting glory of the god of day.

Panel, oval 13¾ inches high, 18¼ wide.

HOBBEMA & A. VAN DE VELDE.

48 A VIEW in HOLLAND. A broad road pursues its course from the foreground till lost in the distant landscape; on its right is a canal, following the same line; on the left it is skirted by a charming wood, sparkling with rich and varied foliage. The city of Haerlem is faintly seen in the distance; the skilful hand of Adrian Van de Velde has embellished the foreground by the introduction of a peasant followed by a dog, driving four cows and a flock of seven sheep along the road. A fine afternoon effect.—*See Smith's Catalogue Raisonnée*, p. 127, No. 44.—From the Collection of Hart Davis, Esq.

Panel, 21 inches high, 26¾ wide.

PHILIP WOUVERMANS.

49 PREPARING for the CHACE. A grey horse, beautifully painted and richly caparisoned, held by a boy, is waiting for its rider; on the left a cavalier is mounting, the stirrup being held by a groom; on the right is another cavalier, already mounted, whose stirrup is being adjusted; two dogs in couples are on the right; in the middle distance, on a winding road, beneath the walls of the château, are the keeper and dogs in advance, with two other mounted sportsmen in the rear. It

is morning, and the atmosphere indicates the approach of a warm day. From the collection of the Earl of Clanbrassil.

Panel, 15 inches high, 20 wide.

RUYSDAEL.

50 A WATERFALL, in a woody landscape. A river winds beneath a high wooded bank, and forms a cascade in front; on this bank are three trees, one withered; beyond is a deep wood, whence a man is coming; on the left is a rustic bridge, over which are passing a woman and a boy: strongly-marked clouds, portending stormy weather, float over the scene. A beautiful subject, powerfully expressed.

Canvas, 21 inches high, 23½ wide.

P. P. RUBENS.

51 The ENTOMBMENT. The original sketch for the picture of this subject in the church of the Capuchins, at Cambray. The body of our Saviour is borne to the tomb by Joseph of Arimathea and Nicodemus, accompanied by St. John and three females; one of these is Mary Magdalen, kneeling, and weeping by the tomb.—*See Smith's Catalogue Raisonnée*, No. 164.

Panel, 16½ inches high, 22 wide.

WYNANTS.

51*The FORD: a lovely summer morning; on the left is a hill, with a sportsman ascending it, another with his dog coursing along the summit; beneath is a clear rivulet that has overflowed the road, and through which a man is wading with a woman on his back. A charming serpentine road, winding far away through the vale, and here and there dotted with figures, by Lingelback, is seen to approach a distant village, with a picturesque church-steeple, surrounded by

woods, and backed by a range of mountains, on whose declivities is occasionally seen a villa:—from the whole of this fine distance the heat of the morning sun is slowly dispersing the mists of early morning.

REMBRANDT.

52 REMBRANDT painting from NATURE. A young female, disrobed, is sitting to the painter. The keen and intense expression of the artist directed to his subject, the evidently rapid and powerful execution, the deep, clear shadows, and general force of this example, are wonderfully fine. A precious gem.

Panel, 21 inches high, 23 wide.

ADAM PYNACKER.

53 An upright LANDSCAPE, with cattle and ruins. On a finely-broken foreground an old woman is sitting, a group of cattle are near her; on the left is a castellated ruin, surmounted by the picturesque remains of a watch-tower, on the side of which the afternoon sun strikes its parting rays; a door-way in the castle-wall admits some partial gleams, which relieve the dark and woody masses that, skirting the castle-wall, terminate in a broad green woodland; further on is a champagne country, bounded by the horizon and a chain of mountains, both brilliantly illumined by the descending luminary, and finely opposed to the rich dark green masses nearer the eye; a glowing summer sun fills the sky with gorgeous splendour, and fringes the clouds opposed to it with a golden brightness. This beautiful specimen has not the artificial look and labour too often prevalent in this master's works, but is painted in a bold, free, and natural manner. From the collection of Ralph Bernal, Esq., and formerly in the Calonne Gallery, being No. 48 of that catalogue.

Canvas, 27 inches high, 21 wide.

WYNANTS.

54 A summer afternoon, with the return of a hawking-party; on the right a road, beneath a high bank crowned with fine trees, winds towards and is lost in a broken and undulating country. In a bend of the road is the party of a lady and gentleman, dogs, and huntsmen; two tired travellers are reposing on a yellow sand-bank on the declivity of the high hill, and looking on the scene. Engraved by Godfrey.

Panel, 10 inches high, 15½ wide.

W. VAN DE VELDE.

55 A SEA-VIEW, with the effect of a strong breeze, attended by squalls. A frigate in distress appears to be sinking, a second quite destitute of sail is beyond her, and two others in a similar state are visible in the distance; volumes of dense clouds appear to roll heavily along the horizon, casting their dark broad shadows over the waters. A spirited and freely painted picture. *See Smith's Catalogue Raisonnée,* No. 170.

Canvas, 23 inches high, 30 wide.

RUYSDAEL.

56 A VIEW on a RIVER in HOLLAND. On the right is a bridge of yellow brick-work, over which a road passes, winding by the side of a river. On its bank is a gateway, being the entrance to a grove, whose luxuriant foliage, together with the bridge, is reflected in the pellucid stream with wondrous skill; in the distance is a low country and a windmill. This picture is remarkable for pure and dewy freshness of colour, and is Lot 40 of the four days' sale of the collection of the Count de Calonne, where it brought 165 guineas—a fact that would not be here stated, but to correct a mistake in Smith's Catalogue Raisonnée on the price it then brought, which he erroneously states to be 100 guineas instead of 165 guineas.

Canvas, 25½ inches high, 32 wide.

FRANCIS MIERIS.

57 The HOLY FAMILY. The Virgin, dressed in green, is sitting with a book open on her knees, and a spaniel sleeping on the skirt of her robe, while the Infant Saviour is measuring a cross with a pair of compasses, and St. John is meditating in the back-ground; some bread and cheese are on a table on the Virgin's right side. This picture, which was painted for the Marquis Bethune, is said to have been left unfinished by this master, and to have been completed by his son William Mieris, to whom it is attributed. It came from the cabinet of Desoubrie, and is noticed in Descamps's Vie des Peintres vol. 3. *See Smith's Catalogue Raisonnée*, p. 76, No. 56.

Panel, 13½ inches high, 13½ wide.

VANDYCK.

58 The TOILET of CUPID.

The little gods are with great glee attiring themselves with the dress of Venus. One has his little foot thrust into a red slipper, and the leg he has decorated with a brown scarf. A second raises a plume of feathers which he gazes at with infinite delight, others are amusing themselves variously with the goddess's wardrobe. The whole of this fine cabinet picture (so difficult to obtain of this great master) is charmingly grouped, beautifully finished, and of exquisite colour and effect.

Panel, 25 inches high, 19 wide.

L. BACKHUYSEN.

59 A VIEW on the RIVER Y, off AMSTERDAM, during a fresh breeze. A Dutch coaster is approaching in front carrying a red mainsail; on the larboard side of her is a small boat with three persons in it. Two other boats, with a single sailor in each, are on either side, one with eel-baskets on board, and the other is moored to a port on the right. Farther on to the left is a man-of-war at anchor; in the extreme distance a fine clear view of Amsterdam, with the port crowded with

vessels. The whole of this picture is executed with equal care and finish, and is certainly of the choicest quality.

Canvas, 21 inches high, 26½ wide.

FRANCIS MIERIS.

60 A SENATOR in his robes.

Panel, 9 inches high, 6½ wide.

TENIERS.

61 A SORCERESS entering the INFERNAL REGIONS. This is the celebrated picture which so greatly attracted the admiration of Sir Joshua Reynolds, that he offered to cover it twice over with guineas, a purchase which would have amounted to nearly £1,000.—Engraved by Richard Earlom.

Panel, 17½ inches high, 25½ wide.

WILSON.

62 VIEW on the THAMES. The unfortunate Wilson is now numbered with the classics of the art. We talk of his breadth and powerful effects, but we speak not of the main charm of his works—sentiment; every touch having a meaning, a character in this way, every line speaking the truth. No one of any sensibility can coldly survey the calm, the cool and dewy freshness of his morning, the ancient portico and prostrate column in deep shadow, just touched by the morning-sun; the winding stream, down which glides the bark with her solitary steersman in dreamy silence, now here, now there, until lost in the misty distance it is seen no more. In the present example, the noble Thames, pursuing its course, bends gracefully twice; on each curve is a figure; on its banks a shady grove, reflected in the cool stream of a summer afternoon. The warmth has tempted the bather, but, arrested in the middle of dressing by the beauty of the scene, he leans against a tree to contemplate, and thus pays an involuntary tribute to that Nature, of which the genius of poor Wilson proved so profound and tasteful an interpreter.

Canvas, 19 inches high, 28½ wide.

W. VAN DE VELDE.

63 A SEA-VIEW, with a gentle breeze. A Dutch coaster, a yacht, a frigate, and a sloop, with some boats, are sailing on different tacks; the coaster is approaching the front under main and jib-sails, while the yacht is receding. This example is of high quality; and, says the *Catalogue Raisonnée*, "is an excellent little picture."

Canvas, 13 inches high, 14 wide.

MINDERHOUT HOBBEMA.

64 Through the stems of a large clump of trees is seen the bright face of a cottage embosomed in wood. More to the left is a sheet of pure water; beyond this another clump of trees beautifully painted: the foliage loose and graceful; the species characterised by the touch. To the right in the distance is a flat country abounding with the Pollard willow; freshness of colour, mingled with a few warm tints of early autumn, mark the season of the year; a gentle breeze slightly agitates the large leafy family of this woody scene, the breadth and effect of which is enhanced by a broad mass of shadow that passes over the entire foreground, then a breadth of light, and beyond another milder shadow. A sky of unusual beauty, of grand masses of silvery clouds, opposed to broad shadows, float over this rural landscape.—Engraved in an oval by John Brown, under the title of "The Cottage."

Panel, 23½ inches high, 33 wide.

REMBRANDT.

65 The well-known brillant head called "BLIND TOBIT," painted with great force and beauty of colour, and singularly pure.

Panel, 23½ inches high, 19 wide.

ALBERT CUYP.

66 A BOY, holding a dappled-grey horse, is in the foreground, to which is approaching, by a road skirting a pool of clear

water, a cavalier mounted on a dark-brown steed; in the distance, steeped in sunny heat, is an open broken country, bounded on the horizon by mountains. A lovely sky, of silvery brightness, and most delightful execution, illumines this admirable cabinet specimen of the most masterly of all the landscape painters.—See No. 215, Smith's *Catalogue Raisonnée.*

Panel, 14 inches high, 21 wide.

N. BERGHEM.

67 A wild and mountainous LANDSCAPE, with a ruined watch-tower on a hill to the left. The foreground is animated by three cows, two sheep, a dog, and a woman; the latter, wearing a red skirt and white apron, is winding flax on a bobbin, and the dog is lapping at a pool behind. This picture is of the choicest quality, and painted about the same time and size as Mr. Beckford's well known "Diamant."

Panel, 9½ inches high, 11 wide.

KAREL DU JARDIN.

68 The far-famed "DIAMOND"—a morning Italian view. On the right is a gentle knoll of a beautiful form, on whose green surface are two cows, a sheep, and an ass, tended by a shepherd. This knoll slopes down and terminates in a yellow, broken sand-bank, the color of which is reflected by the pellucid stream beneath it. In the middle distance is a wood, out of whose bosom arises an Italian château. Nearer the eye are two ash trees, on whose dewy tops the morning sunlight has just alighted. "The receding country," says Smith, "exhibits an unbroken hill of great extent, on the declivity of which several small villas are perceptible among olive-gardens. A portion of the lofty Apennines appear in the distance. The dewy freshness of the morning is delightfully diffused over the landscape; and the prelude of a hot summer-day is visible in the eastern hemisphere. This *bijou* of art has ever been held by connoisseurs in the highest esteem; and, in order to

denote its superlative excellence, it has been designated "Le Diamant."—Engraved in the "*Le Brun Gallery*."

Panel, 8 inches high, 10½ wide.

JOHN & ANDREW BOTH.

69 The FAREWELL PICTURE; a joint effort of these celebrated brothers, done in commemoration of their final separation on the departure of Andrew for Venice. This romantic scene is near Tivoli. From a pile of high rocks on the right rush two waterfalls, which, dashing down their broken front among the scattered bushes, fall foaming into a ravine at their base. Over this ravine is thrown a rustic bridge, rendered more distinguishable by the bright hissing spray of the cataract. The bridge is about to be passed by a muleteer with his cattle. But nearer to the eye on the foreground are the principal figures: the armed guide, who is slowly advancing on his journey on a road which winds beneath the rock, towards a finely broken open country of great extent, while the brothers take their affectionate and final farewell. The glowing warmth of an Italian day far advanced is diffused over this charming picture; the fine execution of which, the sparkling foliage, crisp and rough as Nature herself, its high finish and splendid colour, make this capital work of art of the highest consequence. It is from the well-known collection of Feitama Vollenhaven, of Amsterdam, and is amply described in the preface to the work of Ploos van Amstel. There is an etching of it.

Canvas, 42 inches high, 39 wide.

JOSEPH VERNET.

70 A STORM, with a SHIPWRECK. In the front of the picture is a rock, against which a vessel has just struck, and gone down with the shock, her masts still visible above the foaming billows; a large wave dashed against this rock, in rebounding, has cast aloft a vast sheet of foaming spray, whose silvery brightness distinctly relieves some tall dark figures

bending over the precipice to pick up the drowning mariners. To the right other survivors are dragging ashore the dead and the dying: the body of a young but dead female, borne in the arms of two seamen, appears to excite the most intense grief in another, whose hands are clasped in agony as she views the body, not yet stiffened by death, but horribly flexible, the arms hanging from the shoulder, the head rolling loosely on the bosom. On the left, and out at sea, is a frigate, under reefed topsails, approaching the dangerous coast, and far in the distance is another luffing-up; between the two, and just above the distant horison, the sun bursts forth with fiery splendour, and, darting its rays through masses of scowling clouds on the scene of woe, brightens with briny freshness the foaming billows, which, roaring and dashing fretfully against the rocky beach, retire broken and discomfited to regain the troubled waters as they wash ashore the remains of the wreck. A bold and rocky coast bounds to the left the wide deep, as yet trembling under the shock of the recent storm. Above, and at a great elevation, is a castle, whose tower is dimly visible, as it is shadowed and lost amidst the lurid mass of clouds which linger at its summit: the battlements of the castle, the road leading to it, the rocky precipices that fringe the road, are alive with spectators viewing the awful tragedy which is acting below.

The composition of this fine picture is elegant, the colour and effect splendid. It was the property of the late unfortunate Marie Antoinette, out of whose collection it was purchased and brought to England by Mr. Byrch.

Canvas, 39½ inches high, 52½ wide.

DE KONYNGH.

71 This rare and most extraordinary picture of Rembrandt's pupil is equal to anything of the kind the master himself ever did, and in the truth of local colour far exceeds him. It is a vast landscape, brought into all the vigour of life by a perfect knowledge of the art. In the front of the picture the bold

broad foreground, glittering with light and vivid colour, and executed with a splendid and vigorous touch, is very striking; the rich effect greatly enhanced by a grand hunting-party, tastefully made to approach the spectator, in a curved line; the gamekeeper, a magnificent fellow, in advance, surrounded with hawks, followed by horse and foot, dogs, and a coach-and-six. A clear blue rivulet agreeably breaks, without destroying the fine breadth of this brilliant foreground; the stream, winding by the side of the picturesque road, is lost in the shade of the middle distance. Nearly the whole of this distance, involving the vast breadth of the landscape, is in deep, though clear shadow; here are spread out, groves, rich corn-fields, a serpentine river with a bridge, and occasionally sheets of pure water, partially reflecting the delicious low-toned silvery blue of the passing cloud. Beyond the edge of this broad shadow the view suddenly bursts forth in all the brilliancy of sunshine, or rather of light without it; wide sheets of bright water, covered with the white sails of numerous small craft, stretch entirely across the extreme distance, mingled with parallel breadths of land, whose deep rich tones give additional beauty to the white watery effect. To the right the horizon is bounded by a long range of sand-hills, along which roll in heavy masses a current of black clouds; the sky advancing is developed into volumes of silvery light and magnificently formed clouds, which, wandering or floating over the rich landscape, give light and shade, and vivid colour, to the beauties of nature, by all the magic of art. The very capital figures in this noble work of art are by John Lingelback. The two artists have evidently exerted all their powers to achieve a masterpiece—and can the most fastidious critic say that they have not succeeded?

Canvas, 52 inches high, 63½ wide.

CLAUDE.

72 The rich foreground of this noble picture is mostly in cool shadow, and extends to the lake, whose bank is fringed with

bushes, crisp as Nature, sparkling with the richest colour, and tipped with sunlight, and among which goats and cattle are browsing, or seeking the shade. Nearer the eye is a clump of trees, against the trunks of which, ornamented with wild ivy, are reclining the shepherd and shepherdess, playing their pipes to their happy flock; another female is looking on. Still nearer are two cows slaking their thirst at a rivulet of pure water, which, flowing down the foreground, among the yellow summer-flower, the dock-leaf, and some fallen timber, is lost to the right. On the left the ground rises to a gentle eminence, where stands a temple resembling that of the Sybil, surrounded by tall elms. Beyond is a lofty mountain, at the foot of whose bold and rocky face is the lake, which, stretching far away, appears to be bounded by the shores of a distant land and a chain of mountains, dimly seen through the haze of an Italian day. It is morning: soft zephyrs seem to agitate, or breathe in whispers among the foliage. The sun, obscured by the mist, is, from a glorious and glowing sky, dispersing the vapours from the bosom of the lake, but leaving every object in the distance, especially the rock, soaked in a heated atmosphere, which appears to float tremulously around, or hover over it. All nature languishes, and, without a struggle, softly reposes in helpless indolence.

The history of this splendid picture is extraordinary. It was accidentally discovered as an heir-loom by that profound judge of art, Mr. Joseph Woodin. This gentleman having ineffectually offered a very large sum for it, was the cause of the entail being cut off and the picture sold privately. It is now for the first time offered to the public, who, it is fully expected, will do justice to this rare and noble work of the prince of landscape-painters, for it is both confidently and safely declared, that no work of his, in consequence equal to this, in size, colour, clearness, and boldness of execution, has been offered for sale in our times.

Canvas, 40 inches high, 53 wide.

FINIS.

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